



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME V

NEW YORK, MARCH, 1910

NUMBER 3

FORTIETH ANNUAL REPORT OF  
THE TRUSTEES OF THE MU-  
SEUM FOR THE YEAR ENDING  
DECEMBER 31, 1909

THE function of this Annual Report is to summarize the history of the Museum during the past year in such form as to admit of ready comparison with the reports of previous years, and to place its most important events in proper perspective.

Chief among these events is the loss by death of no less than seven of our elective Trustees, one third of the entire number.

This death roll includes our two Vice-Presidents, Darius Ogden Mills and John Stewart Kennedy; our Treasurer, John Crosby Brown; two members of our Executive Committee, Charles Stewart Smith and William Mackay Laffan; a former Vice-President, Rutherford Stuyvesant; and our architect, Charles Follen McKim. All of them were active and efficient members of our Board and all of them endeared themselves to their fellow Trustees by long years of service with a common purpose and in a common cause.

Trustees have been elected to fill four\* of these vacancies, three remained unfilled at the close of the year.

The new Trustees elected are George F. Baker, George Blumenthal, Howard Mansfield, and Henry Clay Frick.

Howard Mansfield was elected to the post of Treasurer in October, and Robert W. de Forest to the Vice-Presidency left vacant by the death of Mr. Kennedy in December.

\* At a meeting of the Trustees held February 21st, Frank D. Millet was elected a Trustee to fill one of these vacancies.

It is not alone among the elective Trustees that there have been changes in the Board. All of the present *ex-officio* Trustees are new members. Frederick Dielman ceased to be a member of the Board by reason of his declining reelection as President of the National Academy of Design, and was succeeded by John W. Alexander, its new President. Mr. Dielman's service had been in no sense perfunctory as is often the case with *ex-officio* members of boards. He has been a regular attendant at our meetings for more than ten years, and latterly he has been a member of the Committees on Paintings and Purchases. The new city administration brings into the Board our Mayor, the Hon. William J. Gaynor; our Comptroller, the Hon. William A. Prendergast; and the President of our Park Board, the Hon. Charles B. Stover, from all of whom the Museum has every reason to expect the same active coöperation which it has received from our city officers in recent times.

Other events of the year which stand out prominently are the special exhibition of contemporary German art; the Hudson-Fulton Exhibition, which brought to the Museum as notable a collection of seventeenth-century Dutch art as has ever been assembled anywhere; the completion of our new extension on Fifth Avenue, in which these special exhibitions were held, and the completion of the new wing for Decorative Arts which is in process of arrangement and has not yet been opened to the public.

The generous legacies of Frederick C. Hewitt of Owego, and of our late Vice-President, John Stewart Kennedy, from each of whom the Museum has already received more than a million dollars, should

also be noted. It is illustrative that the first-named legacy should have come from a gentleman whose interest in the Museum, long standing as we now find it to be, was never made known to our Trustees even by an application for membership, and that he was led to make the Museum his residuary legatee by watching the interest manifested in our collections by the crowds of working people whom he found visiting the Museum on Sunday afternoons, while the last-named legacy came from one of our older Trustees whose appreciation came through long service on our Board.

Not the least noticeable event of the year is the great progress made in the rearrangement of our collections under the direction of the skilled members of our staff, which is set forth with some detail in following pages of this report.

## STATISTICAL

### ATTENDANCE

The attendance for the year 1909 was the largest in the history of the Museum, partly due to the two special exhibitions already mentioned and partly to the normal increase of students and visitors. The total was 937,833, as compared with 817,809 during the previous year. Of this number 5,857 were students.

### MEMBERSHIP

The members now number 3,322, divided as follows:

Fellows in Perpetuity.....	311
Fellows for Life.....	148
Fellowship Members, contributing \$100 per annum.....	77
Sustaining Members, contributing \$25 per annum.....	261
Annual Members, contributing \$10 per annum.....	2,525

After the deduction of loss through death and resignation there was a net increase of 200 members over the number of the previous year.

From the list of our Honorary Fellows for Life we have lost by death Professor Charles Eliot Norton, of Harvard University, the distinguished scholar who has been associated with the Museum since

1880, and George A. Lucas, of Paris, an eminent collector and generous friend, who has been a member since 1889.

The Trustees have elected as Honorary Fellows during the year the following named persons:

JOHN SHAW BILLINGS  
HERMAN C. BUMPUS  
FREDERICK DIELMAN  
FREDERICK R. KALDENBERG  
LUKE VINCENT LOCKWOOD  
GASTON MASPERO  
WILLIAM FRANCKLYN PARIS  
MISS MARY PARSONS  
CHARLES D. WALCOTT

The following names have been added to the roll of Benefactors in recognition of the extent and value of gifts received:

EDWARD D. ADAMS  
FREDERICK C. HEWITT  
JOHN STEWART KENNEDY  
MARGARET OLIVIA SAGE  
(MRS. RUSSELL SAGE).

### EXPENSES OF ADMINISTRATION AND MAINTENANCE

The expenditure for administration and maintenance during the year has amounted to \$285,965.20. The city contributed \$200,000 toward the payment of this amount. \$11,622.50 was received from admissions on pay days. The balance was made up from membership dues, interest on general endowment, contributions of members and Trustees, and from other sources. The year closed with a small surplus.

The amounts received from the legacies of William R. Sands and Emma A. Tillotson, as well as from persons who qualified for corporate membership, aggregating \$35,422.50, have been carried to the general endowment fund.

The amounts received from the legacies of Frederick C. Hewitt and John Stewart Kennedy have, until further action of the Board of Trustees, been established as memorial funds for the purchase of objects of art.

### THE STAFF

The only changes in the official staff of the Museum have been the appointment of Garret Chatfield Pier and Joseph H. Breck, who have heretofore been general

assistants, as Assistant Curators of Decorative Arts, and of Arthur C. Mace and Herbert E. Winlock, who were associated with the Museum's Egyptian explorations which have been made possible by the generosity of our President, as Assistant Curators of Egyptian Art.

Our Director, Sir Purdon Clarke, has remained abroad during the latter part of the year under the extended leave of absence accorded to him by our President, and our Assistant Director, Mr. Edward Robinson, has been Acting Director during his absence.

#### ACCESSIONS

The accessions numbered 8,487 objects of art. Of these 1,438 were by gift or bequest and 7,049 by purchase. In explanation of this large number it should be noted that they include two large collections of small objects, the Blackburne collection of laces and the Fishbach collection of textiles. Of the accessions by bequest or gift, 30 were paintings and 7 sculptures. Of the accessions by purchase, 25 were paintings and 26 sculptures.

Among the more important accessions should be noted a magnificent Spanish altarpiece in alabaster, of the Transition Period from the Gothic to the Renaissance, the gift of our President, Mr. J. Pierpont Morgan; the Blackburne collection of laces, one of the best private collections, containing nearly 700 pieces, acquired by subscription of members; three rich French tapestries of the early fifteenth century, and a Burgundian tapestry of the middle of the same century, acquired by purchase; the Bolles collection of American furniture and household art, the gift of Mrs. Russell Sage; and, among the pictures, *The Heart of the Andes*, by the late Frederic E. Church, the bequest of the late Mrs. David Dows; *Oxen Fording the Stream*, by Von Zügel, one of the notable pictures of the German Exhibition, the gift of Mr. Adolphus Busch; and the *Muse of Painting*, by John La Farge, given by Mr. J. Pierpont Morgan and Mr. Henry Walters.

Noteworthy also are three Greek marbles, and other objects added to our collection of Classical Art.

#### DEVELOPMENT AND ARRANGEMENT OF OUR COLLECTIONS

The past year marks a great advance in the development and arrangement of our collections, and this advance should be separately noted in connection with our different departments.

#### DEPARTMENT OF EGYPTIAN ART

The Department of Egyptian Art has made a considerable advance in the scope of its collections during the year, principally through the results received from the work of the Museum's Expedition in Egypt. The programme of excavation carried out by the Expedition during the season of 1908-9 was in continuation of the work of the previous year on its concessions at the Pyramids of Lisht and the Oasis of Kharga.

At Lisht the work centered chiefly in the clearing of the pyramid-temple of King Sesostri<sup>s</sup> I, of the twelfth dynasty. The excavation was begun on the eastern front of the temple and gradually carried back to the rear through large mounds of debris under which the construction lay buried. A force of one hundred and fifty to two hundred and fifty men, according to requirements, with a double line of railway, was engaged continuously in the work from February 1st until the end of June.

As is very generally the case in the excavation of Egyptian structures of this type, the temple was found to have been pulled down at some later period and a part of its material removed for the construction of other buildings, but it was sufficiently preserved to make it possible to determine its plan and principal architectural features and thus to prove its relation in type to the earlier pyramid-temples of the fourth and fifth dynasties. A large amount of the painted relief-sculpture from the temple walls was also recovered, which exhibits an unusually perfect preservation of color owing to the considerable depth of clean sand and debris by which it had been protected. A lion's head of heroic size in limestone, which originally had served as an exterior ornament on the temple, was found in the position in which it had fallen.

The total results of the season's work at Lisht form a distinct contribution to the history of Egyptian art during the Middle Empire, and the material thus added to our collection places it in a unique position in its representation of that period.

At the Oasis of Kharga a force of about one hundred and forty workmen were employed from January until April in the continuation of the excavation of the Christian Necropolis and a section of the ancient city of Hibis. Here the work yielded results illustrative of the later period of Egyptian civilization, such as a horde of bronze coins of the joint reigns of Diocletian, Maximian and Constantius, several types of plaster statuettes, small bronzes of Osiris and Harpocrates, terracotta lamps and pottery, and objects in glass and glaze.

At Thebes a third branch of the Expedition continued the work, begun in 1907, of copying in color a number of the best preserved painted tombs at Sheikh Abd el Gurna. Copies of three of these, in full scale, are now nearly completed and will be reconstructed in the Museum in due course.

Through a plan of coöperation with the Smithsonian Institution, the Expedition had in the field this year the services of Dr. A. Hrdlicka, who carried on an examination of the skeletal material resulting from the excavations at both Lisht and Kharga. His valuable observations are to be embodied in a report on the subject to be published by the Smithsonian Institution.

Out of the income from the Rogers Fund there has been purchased for the department a series of seven "Fayûm" portraits, painted in encaustic on wood, and a full-length portrait on linen. These are important examples of Romano-Egyptian art of the second century A.D.

During the present winter of 1909-10 the Egyptian Expedition, with five of its members, is engaged in the clearing of the Temple of Darius at Kharga. This has been undertaken with the coöperation and assistance of the Egyptian Government. At the same time there is being carried out in the Museum a complete rearrangement of the Egyptian collection and the installa-

tion, in the rooms on the main floor of the new Fifth Avenue wing, of both the older part of the collection previously exhibited and the new material resulting from the work of the Expedition during the past three years. The new arrangement will be a chronological one. Beginning in the present Accessions Room with the illustration of Prehistoric and Early Dynastic art, the series will continue in chronological sequence, and after completing the circuit of the wing, end in Gallery 6, on the west side of the Fifth Avenue hall, with the representation of the Græco-Roman and Early Christian art of Egypt. It is hoped that the collection may be opened for exhibition during the summer of 1910.

#### DEPARTMENT OF CLASSICAL ART

The Classical Department has been very fortunate in its acquisitions this year, especially as regards sculptures. Of the ten Greek and Roman marbles acquired during the year at least three would be regarded as of first-rate importance in any collection, however rich. These are the statue of the Old Market Woman, described in the BULLETIN at the time when it was placed on exhibition; the remarkable, life-size figure of a Crouching Lion, a Greek work of the fifth century B.C.; and a fragment of a Crouching Venus, of about the same size as the famous one in the Louvre, somewhat more broken, but superior to it in workmanship. Scarcely less important is the life-size fragment of a statue of a Seated Philosopher, signed by the otherwise unknown sculptor, Zeuxis. Space forbids mention in detail of the others, each of which is, however, a valuable addition to our small collection of ancient sculptures. In connection with these acknowledgments should be made to Mr. James Loeb and an anonymous friend of the Museum, who contributed generously toward their purchase; and to Mr. Loeb also for his gift of a beautiful Greek marble head of a girl. The other objects purchased for this department include nineteen bronzes, counting as one item fifteen small animals, etc., which evidently formed part of a composition representing a farmyard; thirty-one Greek vases, among them nineteen which

were found together, and apparently constituted a table service; nine Greek terracottas, and one fragment of a stucco wall decoration, with two figures in relief. With the exception of the Old Market Woman, these purchases were not received at the Museum until the end of December, but they are now on exhibition, and will be described and illustrated in the BULLETIN in due course. The collection is at present still further enriched by Mr. Morgan's loan of his marvelous bronze figure of Eros from Boscoreale, which forms the central ornament of the new Boscoreale Room, and also by his loan of the Greau collection of glass, consisting of about 2,500 pieces, which with the Marquand-Charvet collection, and the glass in the Cesnola and Moore collections, will enable us to make a display of ancient glass that is probably unequalled in any other museum. A special room for this will be provided during the coming months.

The most important piece of work accomplished by this department during the year has been the thorough examination, classification and rearrangement of the pottery and sculptures in the Cesnola collection of Cypriote antiquities. Appreciating the fact that this collection has been for many years a subject of discussion among archæologists, it was Mr. Robinson's wish that it should be examined under the direction of a disinterested authority whose judgment would be accepted by scholars as final, and that its rearrangement should be based upon the results of the most recent investigations in Cypriote archæology. This desire was cordially supported by the Trustees, and they have been fortunate in securing the services of Professor John L. Myres, of the University of Liverpool, under whose personal guidance the work is now nearly completed. The large gallery containing this part of the Cesnola collection will soon be open to the public in its new arrangement, by which it will be found to have gained immensely in interest to the last visitor as well as the specialist. Professor Myres has already published in the BULLETIN some of his conclusions regarding the quality of the collection, and it is gratify-

ing to note that his investigations have confirmed the judgment of the early Trustees in their first important purchase for the Museum.

The sculptures and vases of the classical collections have also been rearranged this year, the former in the gallery occupied until recently by Greek vases, at the south end of the Fifth Avenue front, while the vases have been transferred to the south side of the old building, by the Central Park entrance. Formerly this entrance opened directly into a large exhibition room, without lobby or vestibule, but a lobby has now been constructed inside the doorway, leaving a fair-sized gallery on either side, and in the two rooms thus formed the Greek and Etruscan vases are being installed, an arrangement which brings them into direct connection with the Cypriote collection, where they logically belong. In the new sculpture room, statues, reliefs, and busts hitherto scattered have been brought together, and the room is now practically full. The space needed immediately for the growth of the collection has been provided by changes in the adjoining "Boscoreale" Room. A small L has been built out into the area adjoining this room for the accommodation of the *cubiculum* or chamber from Boscoreale which has hitherto been set up in the middle of the floor, where the beauty of the frescoes was greatly obscured by insufficient light. In their new quarters they have excellent light from above; and with a mosaic floor copied from that of the original room, and the bronze Eros in the center, this *cubiculum* has now become one of the most attractive features of the Museum.

The collection of reproductions of prehistoric art in Crete, Mykenæ, etc., which has achieved great popularity, has been increased by a full-sized copy of the famous "Cup-bearer" from the palace at Knossos, and by several copies of other frescoes from the same site, all by the skillful hand of Mr. E. Gilliéron, who is still engaged in copying for us, as well as for the Ashmolean Museum at Oxford, the more important examples of early Cretan art.

## DEPARTMENT OF PAINTINGS

In addition to the regular routine work in the Department of Paintings the two special exhibitions mentioned elsewhere have been held: the Exhibition of Contemporary German Art from January 4th to February 22d, and the loan Exhibition of Dutch Paintings of the seventeenth century in connection with the Hudson-Fulton Celebration, from September 20th to November 30th.

A temporary exhibition of some of the drawings belonging to the Museum was open to the public in July and August. The works shown were the drawings acquired in the last three years together with examples chosen from the collections given by Mr. Cornelius Vanderbilt in 1880, and by Mr. Cephas G. Thompson in 1887.

Galleries 17 and 18, in which are placed the pictures of the Wolfe collection, have been repainted and the pictures rearranged. Inasmuch as this collection has increased largely from purchases out of the Wolfe Fund income since its installation in these galleries, and as the crowded condition prevented the pictures from being seen to advantage, it has been deemed advisable to space the paintings more openly.

Progress is being accomplished in the work of grouping the Museum pictures according to schools.

Among the important acquisitions by gift during the year are: eleven American paintings, including examples of the work of Blakelock, Twachtman, Ryder, and Davies, from Mr. George A. Hearn; two cassone fronts, School of Pesellino, from Mr. J. Pierpont Morgan, "The Muse of Painting," by John La Farge, given by Mr. J. Pierpont Morgan and Mr. Henry Walters; "Oxen Fording the Stream," by Von Zügel, given by Mr. Adolphus Busch; "Portrait of Henry Clay," by S. F. B. Morse, given by Miss Grace H. Dodge.

The Department has been fortunate in the matter of loans, Mr. J. Pierpont Morgan having lent sixteen Dutch pictures of the seventeenth century, which formed part of the Hudson-Fulton Exhibition, in addition to many other interesting works. Mr. Slater has lent his two Dutch pictures

which were shown in the Hudson-Fulton Exhibition. "The Dead Christ with Angels," by Manet, and "The Woman with the Parrot," by Courbet, have been lent anonymously.

The pictures purchased during the year include works by Lorenzo Monaco, Lorenzo di Credi, Montagna, Bronzino, Gerard David, etc. Prominent among the modern works purchased are: "The Sleep of Diana," by Corot, "Don Quixote," by Daumier, the sketch for the "Raft of the Medusa," by Géricault, and "Mother and Child," by Mary Cassatt.

The following is a complete list of the American paintings acquired in 1909:

## BY PURCHASE:

Portrait of De Witt Clinton.....	S. F. B. Morse
Sand Dunes near Lelant	W. E. Schofield
On the Thames.....	Frank M. Boggs
A Chapter from the Koran.....	William Sartain
Happy Valley.....	F. Ballard Williams
Meditation.....	J. G. Brown
Harvest Scene.....	Winslow Homer
Mother and Child.....	Mary Cassatt
The Curfew Tolls the Knell of the Parting Day.....	A. P. Ryder
Smugglers' Cove.....	A. P. Ryder
Psyche.....	Sargeant Kendall

## BY GIFT:

The Deluge.....	Washington Allston
Portrait of Henry Clay..	S. F. B. Morse
The Pipe Dance.....	Ralph Blakelock
The Waterfall.....	J. H. Twachtman
Yellow Roses.....	E. M. Scott
Roaring Forties.....	F. J. Waugh
Early Morning—Venice.	W. Gedney Bunce
Autumn Uplands.....	Bruce Crane
Dream.....	A. B. Davies
Wood-Cart.....	Louis P. Dessar
Isles of Shoals.....	Childe Hassam
Catskills.....	De Witt Parshall
The Bridge.....	A. P. Ryder
The Muse of Painting..	John La Farge
Landscape.....	A. F. Mathews
Adirondack Lake — Morning.....	William Hart
Merced River—Yosemite Valley.....	A. Bierstadt
Portrait of Edward G. Kennedy.....	J. A. McN. Whistler
August.....	Charles H. Davis
Boulogne Harbor.....	H. G. Dearth
Return of the Redwing..	Allen B. Talcott
Opalescent River.....	Gardner Symons

## BY BEQUEST:

Heart of the Andes....	Frederic E. Church
------------------------	--------------------

## DEPARTMENT OF DECORATIVE ARTS

A new arrangement—more instructive and more æsthetic—of the whole department has been planned and will be finished within the next two or three months, which will make it easier for the public to find its way through the collections. Eastern Art will be separated from Western Art, and will occupy the larger part of the second floor of the Fifth Avenue side of the Museum. Western Art—European and American—will be placed in the new wing (Addition F) which has been built especially for the housing of the Hoentschel collection, partly lent and partly given by Mr. J. Pierpont Morgan, and will contain this collection, combined with other material of a similar character.

In the new arrangement the various materials of one period are being grouped together (ceramics, furniture, metalwork, textiles, etc.) and the periods are arranged chronologically. Eastern Art is arranged as follows:

On coming up the main staircase of the Museum and turning to the left we find (1) Japanese Art, ceramics, lacquers, bronzes, etc., corresponding to the Japanese Armor on the other side (2) Chinese Art; (a) the Morgan Gallery containing porcelains; (b) on the three sides of the galleries the collections belonging to the Museum, arranged chronologically; (c) the Bishop collection of jade. Adjoining this latter room will be found the Charles Stewart Smith collection of Japanese Art. The three rooms on the left of Addition E will contain the arts of the near East: (1) Sarcenic Art, Syria and Asia Minor; (2) Persia; (3) the Moore collection, which is largely composed of the arts of the near East.

Western Art is being arranged in the new Decorative Arts wing (Addition F). The details of arrangement will be published later in connection with the opening of this wing.

A new system has been introduced for the arrangement of the textiles, as it is impossible to show all of the pieces in our textile collection, and it has been considered necessary to set apart a room in the basement for the purpose of study, which

will be open for the public. In this room the textiles will be kept in cases and will be mounted on frames so that they can be used at any time for the exhibition cases upstairs. The main exhibition of laces and textiles will be in the two remaining rooms on the east side of Addition E. The collections will be arranged chronologically, as far as it is possible, and they will be displayed to much better advantage in the added space offered by these new galleries. There will be shown, also, some especially important pieces in the new rooms in the wing devoted to Decorative Arts (Addition F) which will illustrate the relation between textiles and other works of art of the same period.

As mediæval sculpture is comparatively well represented, especial attention has been given to enlarging the collection of renaissance sculptures. Of the Italian sculpture of this period there have been added, by purchase, important examples of the Pisano School, of Verrocchio and Antonio Rossellino, and several bronze statuettes and plaquettes. In addition we have received important loans from Mr. J. Pierpont Morgan (a relief by Andrea Bregno) and Mr. George Blumenthal (a bust by Rossellino).

The Spanish sculpture of the transition period from the Gothic to the Renaissance is now represented by a magnificent large altarpiece in alabaster, a gift of Mr. J. Pierpont Morgan, which will be shown in the large hall of the new wing above referred to.

German Renaissance sculpture has been increased by several wood carvings and plaquettes (especially by Peter Floetner) by purchase and a relief "Visitation" (South German), the gift of Mr. George Blumenthal.

Two important additions to the collection of decorative arts have been a Romanesque tabernacle, Italian, twelfth century, purchased, and a French Gothic window, a gift from Mr. Jacques Seligman.

The representation of Dutch Art has been enlarged by the purchase of several cabinets, a bedstead, candelabra, and pieces of glass of the twelfth century.

For the eighteenth-century art of England, we have acquired two marble mantel-



pieces, one by Adam, and several pieces of furniture.

The American side is most adequately represented by the addition of the Bolles Collection of furniture, etc., seventeenth to early nineteenth century, the generous gift of Mrs. Russell Sage.

A very important acquisition in the Textile Department has been the Blackborne Collection of lace, one of the best private collections, containing nearly 700 pieces, which was acquired by subscription. Another valuable gift of twenty-eight pieces has been received from Mrs. Philip S. Van Rensselaer and two important loans, one from Mrs. James A. Stillman, should be recorded.

The collection of tapestries has been increased by many interesting additions, the principal being three rich French tapestries of the early fifteenth century, and one Burgundian tapestry of the middle of the fifteenth century, acquired by purchase. Among the loans are the famous Mazarin tapestry, of Flemish workmanship, about 1510, lent by Mr. J. Pierpont Morgan, and two exceptional Flemish tapestries of the middle of the sixteenth century, lent by Mr. George Blumenthal. With these new acquisitions our collection may now be considered one of the finest. A catalogue of the textiles and one of the tapestries are being prepared.

The Crosby-Brown Collection of Musical Instruments has been completely arranged and eighteen new specimens have been added.

The collection of Eastern art has been increased by several splendid gifts from Mr. J. Pierpont Morgan, among which may be mentioned a Chinese screen of the K'ang-Hsi period and a collection of Chinese carved rhinoceros horns. Mr. Morgan has also lent to the Museum the Marsden Perry Collection of porcelains. A jade mountain, lent by Hon. Herbert N. Squires, is included among the year's additions to the collection of Chinese Art.

Numerous interesting pieces of Persian and Syrian Art of the thirteenth and fourteenth centuries have been acquired by purchase.

#### SCULPTURES AND CASTS

No separate departmental organization for Sculpture or Casts has been found necessary in the organization of the Museum. Sculptures falling within the Egyptian Department or the Classical Department naturally come under the direction of the curators in each of these particular departments. Sculpture of the Gothic and Renaissance periods is more particularly in charge of the Curator of Decorative Arts. Other sculpture and casts fall within the jurisdiction of the Assistant Director.

#### ORIENTAL ART

For Oriental Art also, no departmental organization has yet been made. It remains, for the present, under the joint charge of our Director and Assistant Director and our Curator of Decorative Arts.

#### COLLECTIONS OF AMERICAN ART

The Museum has continued its policy of laying special emphasis on the increase of its collections of American Art. Thirty-four pictures by American artists and eight sculptures by American sculptors have been acquired during the year.

The most notable addition on the American side, however, has been the whole of the famous collection of American furniture and allied arts, brought together with rare intelligence and painstaking industry during the past twenty-five years by Mr. H. Eugene Bolles, of Boston. This collection covers the period extending from the earliest settlements in New England to the first quarter of the nineteenth century, and includes forty-two pieces exhibited in the Hudson-Fulton Exhibition, most of which are illustrated in its catalogue. It was the gift of Mrs. Russell Sage.

The tentative lists of some of the best known American painters and sculptors who either are not at all or are not adequately represented in our collections have been corrected to date and are included in an appendix to this report as an urgent reminder to any of our members who can aid us in obtaining some of their representative works.

## EXTENSIONS TO THE MUSEUM

The past year witnessed the completion of the new extension to the building authorized February 2, 1904, after designs by Messrs. McKim, Mead & White, which, joining the main Fifth Avenue front at Eighty-third Street and stretching to the north one hundred and thirty-eight feet, will form a connection with the north corner block, which will be the next addition. The second floor of this building was thrown open to the public for the first time on the occasion of the opening of the Exhibition of German Paintings, and afterwards for the Hudson-Fulton Exhibition. As explained elsewhere, this floor will eventually be given over to the display of the collections of decorative arts, except in the central room, which will be reserved for the temporary loan exhibitions. The first floor will be used for the Department of Egyptian Art.

A second addition designed by Messrs. McKim, Mead & White, measuring one hundred and eighty-three by one hundred feet, and extending north from the part of the old building completed in 1892, has been turned over to us by the city, and will be opened to the public this spring. Into this extension, consisting of a lofty main hall measuring one hundred and sixteen by forty-two feet, and twenty-four rooms surrounding it on two floors, will be brought the collection of European Decorative Art, including the Hoentschel collection of French eighteenth-century art, presented by Mr. J. Pierpont Morgan in 1906, and the collection of Gothic art lent by him.

The extension, built also after designs by Messrs. McKim, Mead & White, to house the Library, begun in the fall of 1908 and completed last year, has not yet been occupied because of numerous delays. It is, however, hoped that it may be open for use this summer.

A contract was awarded by the city toward the close of the last year for a new extension, with frontage of two hundred and twelve feet to the north on Fifth Avenue, and of one hundred and forty-four feet running thence to the west. This wing will complete the east façade toward the north.

## PUBLICATIONS

The catalogues and handbooks of the Museum collections number twenty-five. The sale of catalogues has been gratifying, 12,481 copies of the various handbooks having been distributed in this way. The catalogue of Arms and Armor, and Volume I of the catalogue of Musical Instruments are temporarily out of print.

No new catalogues of Museum collections have been issued during the year. There are, however, several volumes now in active preparation which it is hoped may be ready for publication before the summer. Among these are: a revised and enlarged catalogue of paintings, a catalogue of the collection of ceramics, except the Morgan collection, and a general handbook of the Cesnola collection of Cypriote antiquities prepared by Professor John L. Myres of the University of Liverpool.

A new edition of the Constitution and By-Laws, with Amendments, and the Laws of the State, brought down to date, has been printed and is now ready for distribution. The Annual Report for 1908 was published in February, 1909, and the BULLETIN has completed its fourth year.

The official catalogue of the Hudson-Fulton Exhibition in two octavo volumes—in two editions, one with and the other without illustrations—was prepared by members of the Staff. A catalogue *de luxe* of the Dutch paintings with photogravure illustrations will soon be issued by the Museum.

The installation of a printing press last year, for use in the printing of labels and small notices, has proved of great value in the work of labeling old and new collections, through the great saving of time and expense which it affords.

The American Museum of Natural History, the Museum of the Brooklyn Institute, the New York Zoölogical Society, and the New York Botanical Gardens have joined with the Museum in printing an illustrated poster which is to be hung in public places like the ferry houses and the terminals of some of the railroads running into New York for the convenience of those who may desire to visit these institutions. The poster gives a railroad map of the city

in colors, showing the location of these institutions, and, in separate panels, colored views of the museums and statements showing their location, means of access, hours of opening, and their contents.

#### PHOTOGRAPHIC DEPARTMENT

An account of the organization of this department was given in the report for the year 1907. Its method of operation was described in the report for the year 1908. Its functions are dual; in it all accessions are photographically reproduced for departmental records, and by it our sales-stall has been thoroughly equipped with prints of different sizes.

The amount of work done by this department during the past year is illustrated by the following figures:

The total number of photographs made and distributed was 26,824, in addition to 2,092 made for the Hudson-Fulton Exhibition. Exclusive of the latter 13,928 were made for the official records and departmental use, and 12,896 were delivered to the sales department; 5,877 photographs and half-tones, aside from postal cards, were sold during the year. Besides our own prints, a large number of photographs made by outside photographers was sold in the Museum.

There was received from the sale of these photographs, and from royalties on photographs made by photographers outside the Museum \$3,656.96.

To meet the popular demand for post-cards of recent accessions not published by the regular makers, our photographer has made and sold 5,854 copies of sixty-five different subjects.

#### THE LIBRARY

The total number of volumes in the Library on December 31st was 18,394, and of photographs 27,289. Of these, 1,694 volumes were added during the year—121 as gifts. 6,875 photographs were added.

There is a steady growth in the attendance at the Library. The number of readers this year has been 2,950, an increase of 209 over the record for last year.

It is hoped that when the Library col-

lections are moved from their present cramped quarters, where they have been housed since 1888, into the new building, where there will be ample room for books and readers alike, that its usefulness may be even further increased. The collection of study photographs will be kept in a separate room opening into the main hall of the Library, accessible for students and easily used in connection with the books.

#### SPECIAL LOAN EXHIBITIONS

In the last report announcement was made of the forthcoming exhibition of German Art and of an exhibition to be held in coöperation with the Hudson-Fulton Celebration Commission in commemoration of the Tercentenary of the discovery of the Hudson River by Henry Hudson in 1609, and the Centenary of the first use of steam in the navigation of the river by Robert Fulton in 1807. The exhibition of German paintings was held from January 4th to February 22d. In the manner of its organization as well as its scope, as was pointed out in the BULLETIN at the time, this exhibition occupied a unique position among the undertakings of the Museum, and indeed among any presentations of foreign art which have ever been made in this country. First of all, the initiative did not come from the Museum itself, but from the German Government through Consul-General Bünz to the Trustees, asking in the name of his Government, and with the special sanction of the Emperor, for the appropriation of space in our galleries for an exhibition of paintings and sculptures which should be representative of the best German art of to-day. The exhibition was arranged without expense to the Museum, all the costs being met by friends of German art who were desirous of seeing it well represented in this country. The object of the exhibition was to introduce the German art of the present time to the people of America for the sake of gaining for it a wider recognition and a better appreciation than it has hitherto had. As Professor Clemen says in his valuable Introduction to the Catalogue of the Exhibition:

"It can be asserted confidently and

without exaggeration that the living art of the Germany of to-day is practically unknown to the present-day American. . . . It has been a matter of belief for some long time past in America that German Art has been resting on its historic laurels and has fallen into a winter sleep. Scarcely any idea is entertained in America of the vigorous regeneration that has taken place in Germany during the last twenty years and of the strong artistic movement which, surging through the whole of Germany, is gaining more and more in depth and breadth, and which would fain engross the whole of public and domestic life."

The Government Commission under whose authority, and with whose active coöperation the exhibition was arranged, consisted of the following members:

THEODORE LEWALD, of the Imperial Ministry of the Interior.

BARON HILMAR VON DEM BUSSCHE, of the Imperial Foreign Office.

PAUL GOETSCH, of the Imperial Foreign Office.  
FRIEDRICH SCHMIDT, Director of the Department of Art and Science of the Prussian Ministry of Education.

WILLIAM BODE, Director General of the Royal Museums, Berlin.

ARTHUR KAMPE, President of the Royal Academy of Fine Arts, Berlin.

KARL MARR, Professor and Honorary Member of the Royal Academy of Fine Arts, Munich.

Representative of the Commission in New York:

KARL BÜNZ, German Consul-General, succeeded by Rudolf Franksen, German Consul-General.

It was, however, to the generosity and energy of Mr. Hugo Reisinger, upon whose shoulders the burden of the exhibition fell, that its success was mainly due.

The total number of works of art included in the exhibition was two hundred and eighteen, distributed as follows: paintings in oil, 131; drawings and water colors, 59; sculptures, 28.

Our part in the Hudson-Fulton Celebration is so recent and so well known as hardly to need recital here. The exhibition was arranged in coöperation with the Committee on Art Exhibits of the Celebration Commission, consisting of the follow-

ing gentlemen: J. Pierpont Morgan, General Chairman of the Art and Science Committees; Robert W. de Forest, Chairman of the Committee on Art Exhibits; Sir C. Purdon Clarke, George A. Hearn, George F. Kunz, and Edward Robinson. The expenses incurred were substantially met by the Commission. The responses from private collectors and public institutions to the appeals for loans of Dutch paintings including works by Rembrandt, Frans Hals, Vermeer and others, and of objects illustrating American development in the industrial arts were cordial and generous in the extreme, enabling us to bring together an exhibition which will long be remembered as one of the most important and significant ever held in this country. The number of paintings in the Dutch Section was 143; of paintings by American artists, 53; and of other objects in the American Section, 606.

The collection was opened to the public on September 20th and was continued on exhibition until the end of November. The galleries were thronged with visitors, the attendance at the Museum for the time during which the exhibition remained open being 300,795.

#### DIRECT EDUCATIONAL WORK

The Class Room which is offered free to teachers in the public schools, together with its equipment of charts, maps, photographs, and stereopticon lantern, has been in good use during the year for classes and lectures. The Museum Instructor, Mrs. Lucy O. Perkins, resigned her connection with the Museum in July and her place was filled by the appointment of Miss Marion E. Fenton, a graduate of Wellesley College, a student of the Art Students' League and of Teachers' College. Miss Fenton began her duties on September 1st.

Of the 1,753 persons who have availed themselves of the services of the Instructor, 1,473 have been teachers and their classes in the public schools; the remaining 280 have been members and visitors.

The number of permits issued to copyists working in the galleries was 1,109, and the permits to photographers were 63.

A series of meetings for teachers in the

public schools, organized by the Art League of the Public Education Association, have been held in the Class Room with addresses by Charles H. Coffin, Luke Vincent Lockwood and others, on the Hudson-Fulton exhibits. An illustrated lecture on "American Silversmiths of the Seventeenth and Eighteenth Centuries and their Work" was delivered to the members of the Jewelers' Board of Trade by Mr. R. T. Haines Halsey at the Museum on the evening of November 20th.

With the completion of a well-equipped Lecture Room, seating four hundred, in the new Fifth Avenue extension, the Museum will be in a position to carry on the courses of lectures which, begun in 1872 and continued until 1902, were then interrupted by the lack of a proper audience hall.

Among the lecturers in Museum courses of the past have been Sir F. Seymour Haden, Charles Eliot Norton, Rodolfo Lanciani, Alexander S. Murray, and John La Farge. As soon as plans may be matured, it is hoped to continue this part of the Museum work, so long recognized by the Trustees as an important element of Museum influence.

#### OFFICE OF THE REGISTRAR

Unusual and onerous duties have fallen upon the Registrar during the year, including the receipt and return of the two hundred and eighteen different objects included in the Exhibition of Contemporary German Art, and of the entire Hudson-Fulton Loan Exhibit. All this was in addition to the usual duties of this office in a period of unusual general Museum activity. So far as is now ascertained, there has not been a single instance of damage or of failure on the part of lenders to receive back objects lent by them without loss or delay.

#### CONCLUSION

The report of last year closed with the following paragraph:

"If any thoughtful and constant visitor at the Museum were to look back and contrast his impressions at the beginning and

the close of the year, with a view to determine wherein the Museum had made its greatest advance during that period, it would not be in any single new object or group of such objects, but in the steady and orderly progress which has been made in rounding out and developing its collections, notably on the side of industrial art, and in the improvement of their arrangement both from a scientific and an æsthetic viewpoint."

This conclusion would undoubtedly be repeated by such a visitor at the close of the present year with even greater emphasis, and perhaps with the thought that we are reaching the limit of our attainment. It would represent, however, only the opinion of the visitor looking at the Museum, so to speak, from without. Looked at from within, from the standpoint of the Trustees, with greater progress has come a higher ideal of Museum efficiency, and while greater resources have opened up new opportunities, far greater opportunities are in sight which only greater resources can make available.

With the increase in the number and growth of museums at home and abroad, without any corresponding increase in the examples of ancient art which can be secured, the opportunities to secure them grows fewer and the prices at which any can be secured grow higher. The change in our tariff, admitting free paintings and sculptures more than twenty years old, and admitting free other objects of art more than one hundred years old, is already bringing to America a large number of objects of art of the highest grade. This not only gives broader opportunities for purchase to our museums but more particularly it encourages private purchase which will ultimately enure to the benefit of the public through our museums by the generosity of private owners.

The extension of our Museum, notable as it is, does not keep pace with the enlargement of our collections, and with every increase of our collections and enlargement of space comes increased expense of administration. The budget for the present year, wherein we are opening two new wings, is necessarily over \$300,000, and the

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

appropriation by the city toward meeting it is only \$200,000.

American generosity seems to set no limit to the growth of our collections, even with the radical suppression of what is inferior and the exhibition of only that which is distinctly superior, which is the policy of our Museum. The limitations which give us most anxiety are those of

exhibition space and increased cost of administration.

By order of the Trustees,

J. PIERPONT MORGAN,  
*President.*

ROBERT W. DE FOREST,  
*Secretary.*

February 21, 1910.



FIGS. 8 AND 9